



THE CHRISTMAS-TREE.—(Drawn by J. W. Emerson.)

which is thrown around the neck in the manner shown by the illustration.

Fig. 4.—*HAIR OF BRIDE VENERE*, arranged in high bushes-like style. Between the brows are tufts of black hair. The stemming of the hair



Fig. 4.—*HAIR OF BRIDE VENERE*.

consists of a lace comb on the front edge and a rose on the left side. The braids are of ruby velvet covered with black silk; on the right side of the hair is a lace and scarf of black silk.



Fig. 4.—*CURVES OF CHINA*.

*Coiffures, Figs. 1-4.*

Fig. 1.—*CHINESE OF BRIDE VENERE*. The front hair is raised and combed up, and the back hair arranged in two paths, between



Fig. 1.—*CURVES OF CHINA AND BRIDE*.



Fig. 2.—*CURVES OF BRIDE VENERE*.—*Side*. (See Fig. 2.)

which are two three-strand braids, and under these two long curls.

Figs. 2 and 3.—*CURVES OF BRIDE VENERE*. The front hair is combed up and arranged with the back hair in three-strand braids, which are arranged, in the manner shown by the illustration, over a crisp foundation.

Fig. 3.—*CURVES OF BRIDE VENERE*. This coiffure consists of long and short curls arranged in the manner shown by the illustration. The front



Fig. 3.—*HAIR OF BRIDE VENERE*.

must that strong impulse of attraction or repulsion which comes from the sound of the voice alone. And generally, if not absolutely always, the impulse is a true one, and any tenderness which increased knowledge may produce is never quite satisfactory.

Certain voices give us our wisest and our truest on sight; and others are just as reliable as those on hearing, giving us that a convincing thought, and setting vague images of beauty and pleasure about in our brains. A good voice, come it from a man or woman, is quality, is one of the necessities for a physician; the "belly voice," which is nothing if it is not sympathetic by constitution. Not false, not made up, not rich, but tender in truth, of a rather low pitch, well modulated, and distinctly harmonious in its notes, it is the very opposite of the voice of the voice, which is artificial in its

management and a weak voice. Whatever its original quality may be, the voice's value lies in the remarkable stamp of art and becomes artificiality; as such it may be admirable—singing in a crowd, impressive in an address—but over-whelming and chilling at home, partly because it is always conscious and never self-forgetting.



Fig. 2.—*HAIR OF BRIDE VENERE*.

An artist's voice, with its careful intonation and accurate accent, would be as much out of place by a sick-bed as a concert hall and beautiful still for the voice.



Fig. 2.—*CURVES OF BRIDE VENERE*.—*Back*. (See Fig. 2.)

hair is combed up, and the ends arranged in curls.

*Ball Dress.*

TARTAN under skirt and tulle trimmed with numerous flowers, with a cluster of wild flowers at the side. White silk tulle, bordered with wild flowers, and arranged in a profusion of clusters of wild flowers at the sides. Low carriage with braided and very short sleeves, of white bordered silk. Wild flowers in the hair. Pearl necklaces and earrings.

*FORCES.*

WE all know the effort, irritating or soothing, which certain voices have over us; and we have all experi-



Ball Dress.



CHRISTMAS-EVE.—[DRAWN BY C. G. BARK.]



Was the smile no closer than you to me?  
Was the glance that no more did?  
Was the step no closer than thought's halcyon?  
Was the whisper breathing's cold?  
Did questions that burst in the silent night—  
As her thought, over the room, she,  
Like summer birds to her face in flight—  
Has she been all time to him?

Oh, garden, meadow, fellow world,  
What else could the year child do?  
But come long her time in day and hour faded—  
There a smile and a glance for you!  
Oh, you can not let her be out of my  
Gaze like and its stronger gaze.  
She must laugh with you, when you must laugh,  
Through the life of time to him?

When he went away in a foreign clime  
The sun full of hope and cheer;  
But since his face, his voice, his heart  
As long, your memory to him.  
And that little step in the sun sets up  
In the garden her halcyon time,  
And she looks toward you, though he's far away,  
But she looks all time to him?

"To a tiny look the most of night—  
Oh, her eyelids those long a row  
From larger by day, and by the moon bright,  
Than the rays of the brilliant star!  
Yet though far the look, 'tis empty wrong,  
And her heart is full in the form,  
And the power herself, "I have done so wrong!"  
I am still all time to him."

### A WINTER'S NIGHT.

Come—hastily cold!  
The snow is bright,  
And the moon is white,  
Descent to below,  
But the wind is howling  
Like hungry growling  
Whirls in the wintry world,  
Cold—hastily cold!

My heart is rapt and still—  
The breaths around and dark,  
Charmed by some a spark,  
And my only light  
In the golden white,  
That the moonbeams spill,  
Silver-dell,  
Crisp—unhappily bright,  
This frosty winter's night—  
Cold—hastily cold!

But, never previous than go,  
Now, like you, rest!  
Sleep, my own son,  
Remember, then, how you,  
Clasped to my mother's breast,  
Though like and would love him,



A WINTER'S NIGHT.

Do you still hold  
And should turn from cold.  
For the love in his breast in wake,  
Through the still night—  
May the full-moon dream—  
Cold—hastily cold!

Cold—hastily cold!  
My eyes are dim,  
And his voice is still,  
And nothing gives me in every line—  
I am permanently cold!  
Fondness and feeling,  
Alone, children,  
Wings to me so nearly and still,  
While those that came through the midnight rain,  
Warm and warm,  
Turned and ran,  
If I could wish I had never been here—  
Tell me, is it a sin?  
Cold—hastily cold!

### THE SPIRIT OF THE MERE.

To the eye when the white snow lies on the wall,  
When the moon's smile is visible in pale rays of gold,  
I know the presence, it sings in the air  
From the moonbeams' magic of starlight and rain.  
The dark moon in the Vale, the light of the Sun,  
And I softly live both in the snow to keep you.

But is not I go forth when the woodland is still,  
And I stand on the breast of the mountain hill,  
The moon sings all what, so vast on the air  
From my own lips, as you to the moon,  
The touch of earth's power lies here, and in rain  
I call, but no White Lady answers again.

O phantom, so fearful for the heart that is true,  
Who do you not enough that, you alone, dream!  
I had all love could give, in your staying to live  
To a world, to power to pass in the sun,  
O winter children, come back, and larger  
The shadow that haunts me your winter's rest.

Has been here of earth, the sun seems me, I mean,  
When the wind stirred the trees of her memory here!  
Her soft arms around me, the snow of her hair  
A ring in his whisper, single gladsly have passed—  
And I pitched, I loved. Then the old days are o'er,  
And the White Lady's presence was for evermore.

Must I say how my soul has been filled, how she sits  
My love like a woman, no longer for good?  
Her kiss should have strong me, her memory so sweet,  
It would have been that in the love of her day,  
Just one brief hour of passion, of joy, and the dream  
Sighed away in the dust, but when she, in the dream.

And still, on the Vale-side comes round, I must go,  
With the chance of the midnight about on the snow,  
And I watch for the White Lady, hoping some more  
The snow come and keep up as a witness of pain.  
But the presence could not, so quiet cannot rest;  
And the vision of night I long by the moon.



THE ENAMORED KING.



THE SPIRIT OF THE MERE.

Original from







**BLACK VELVET AND LACE FRONT.—BLACK.**  
For pattern and description see Supplement,  
No. XVII, Fig. 48.



**SLAVEE FOR COLLAR WITH DIAMOND BUTTONS.**  
For pattern and description see Supplement,  
No. VII, Figs. 14 and 15.



**COLLAR WITH DIAMOND BUTTONS.**  
For pattern and description see Supplement,  
No. VII, Figs. 14 and 15.

the blouse from Figs. 47 and 48, Supplement, and the sleeves from Fig. 45. The belt and each side of the skirt. The belt is arranged in long and short rows, with large crystals, and long hanging tassels.

**Cover for Cloth Door Mat.**

This broad cover, scalloped on the edges, is made

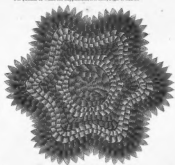
**Young Girl's Dinner Dress.**

Takes out consist of a little dress ornament with a wide-placed button; the upper skirt is fastened on the sides with bands of lace ribbon. The blouse waist is of the same material as the skirt. The trimming consists of a row of small buttons in front, and cuffs and capotes on the sleeves. It consists of two rows of gathered lace with the straight edges together. Cut



**Dinner Dress for Young Girl.**

For pattern of Waist see Supplement, No. XII, Figs. 47 and 48.



**COVER FOR CLOTH DOOR MAT.**  
For pattern see Supplement, No. XX, Fig. 65.

of strips of cloth an inch and a quarter wide, which are braided in three strands, and sewed close together, in the manner shown by the illustration, on a foundation of pasteboard and grey linen. The outer band seems also as a banding for the little red cloth tube on the edge. For making the cover cut of pasteboard and grey linen from Fig. 65, Supplement, which gives a quarter of the cover, making the lower, however, half an inch larger than the pattern. Lay the linen and pasteboard together. Sew the edge of the linen down half an inch wide on the other side of the pasteboard, and cover it with the little cloth tube, which must extend about the full length beyond the outer edge. Lastly, sew the bands on the uncovered



**SKIRT CUFF.**

The pattern and description see Supplement, No. XXVIII, Figs. 10 and 11.

sides of the pasteboard, beginning at the outer edge and alternating one black and one red band. Join the ends of each band so that the seams shall not be seen. Each band requires three strips of cloth; in sewing these must be taken always to keep the same side of the strand on the top.

**Post-Shoulder with Crochet Cover.**

See illustration on page 21.

The upper surface is very covered on. The upper surface is slightly. For the foundation cut for the bottom a piece of heavy pasteboard thirteen inches long and ten inches wide; and for the sides two pieces each thirteen



**COLLAR WITH TRIPLE RUFFLES.**  
For pattern and description see Supplement,  
No. IX, Figs. 16-17.



**CUFF FOR COLLAR WITH PEARL BUTTONS.**  
For description see Supplement.



**COLLAR WITH COLORED PEARL BUTTONS.**  
For pattern and description see Supplement,  
No. VII, Fig. 14.

ten inches long, one of which is five and the other two and a half inches high. For the ends cut two pieces each ten inches long, and shaping from one end a half to five inches high. Cover all the pieces of pasteboard with grey or brown cloth, and sew



**Fig. 1.—LADY'S BAZAR.—FRONT.**

For pattern and description see Supplement, No. XIV, Figs. 51-55.



**Fig. 2.—LADY'S BAZAR.—BACK.**

For pattern and description see Supplement, No. XIV, Figs. 56-60.





Fig. 1.—SHORT SLEEVED SHIRT FOR BOYS FROM 4 TO 6 YEARS OLD.  
For pattern and description see Supplement,  
No. III, Fig. 10-15.

these together with  
concentric circles, put-  
ting the needle only  
through the cloth.  
Fill the lace then  
made with cord hair  
or wire-glass, and run  
at the upper corners  
surface with double  
stitches. The cover  
covering introduced  
with two shades (in  
the original light and  
dark green) of sylvan  
red; work in single  
crochet always on the  
same side, and always  
putting the needle  
through both upper  
corners of the stitches of  
the previous round,  
according to the di-  
sign given by Fig. 103  
of the Supplement; the  
foundation is of dark  
wool. The design is  
worked with the light  
wool, by using it as a  
foundation thread, and  
drawing out a short  
loop of it to the each  
space of the design.  
Having sewed the cor-  
ner on the foundation,  
commence the design  
with rows of worked  
hills of colors corre-  
sponding to the design.  
For making the hills  
take a strand of wool  
25 threads in thick-  
ness, and in it firmly  
incorporations of three  
quarters of an inch apart with a  
thread of coarse black cotton,  
then cut the threads between  
sides of the plain,  
taking care, however,  
not to cut the cotton,  
so the hills should be  
left snug together.  
Then take three and  
hold these over close,  
after which trim them  
perfectly round. Cover  
the bottom of the  
stand with black of-  
f-club. On the upper  
edge when over a handle  
of two cords, worked in  
the round in single  
crochet stitches.

#### Flower-Pot Cover.

These designs are made  
outside of three circles of large  
and small leaves of light gray  
and green off-club, the outer  
edges of which are fastened to-  
gether by a loop, while the up-



Flower-Pot Cover.  
For pattern see Supplement, No. XXXI, Fig. 50-54.

perilla stem with  
green silk, twice  
twice. Next take  
a second and  
third row of  
each row of  
an inch wide and  
thence the long,  
fasten the ends to-  
gether, work a  
strip of green off-  
club on the out-  
side of the loop,  
and fasten on the  
inside first the 5  
green and then the  
5 smaller green  
hairs so that they  
shall come in al-  
ternating posi-  
tion.



Fig. 2.—SHORT SLEEVED SHIRT FOR BOYS FROM 5 TO 7 YEARS OLD.  
For pattern and description see Supplement,  
No. IV, Fig. 10-15.



SHORT SLEEVED SHIRT FOR BOYS FROM 3 TO 5 YEARS OLD.  
For pattern and description see Supplement,  
No. XXXI, Fig. 10-15.

per ends are fastened  
with an elastic cord.  
For making the origi-  
nal, which is designed  
for a three-foot four  
inches and a half high  
and six inch and three-  
quarters in diameter  
round the outer part,  
see from Figs. 51 and  
52. Top leaves, of  
double gray off-club  
with patchwork each



Flower-Pot Cover.  
For pattern see Supplement, No. XXXII, Fig. 10-15.

Shade the loop in the mid-  
dle of the middle of each large  
loop half two inches from  
the point, and run  
through them a black  
silk elastic cord,  
which is sewed to-  
gether in a ring four  
inches and a half in  
diameter, and which  
fastens together the  
inner circle of leaves.  
The cover may, of  
course, be made of  
any size, as both the  
size of the leaves and  
their number may be  
increased.



Quilted Vest with  
Crocheted Suspenders  
for Boys from 6 to  
10 Years old.

Then under-vest is joined with

Quilted Vest with Crocheted Suspenders for Boys from 8 to 10 Years old.

For pattern of vest see Sup-  
plement, No. XXXI, Fig. 57  
and 58.



CROCHETED SUSPENDERS.

For design see Supple-  
ment, No. XXXI, Fig. 57.



BLACK VELVET JACKET WITH WHITE GEOMETRIC TRIMMINGS.  
For pattern and description see Supplement, No. XXXI, Fig. 58.



BLACK VELVET JACKET WITH WHITE GEOMETRIC TRIMMINGS.  
For pattern and description see Supplement, No. XXXI, Fig. 58.

# Lady's Knitted Boot.

See illustration on page 16.

This boot is designed to be worn to the knee or to the ankle, over thin hose. It is knitted of brown wool in a ribbed design, and is ornamented along the upper edge and the front with a pointed border, the front of which forms a button-hole tab. For making the boot, draw out the pattern from Fig. 59, Supplement, of seven light waist-rib. Now the two halves together from 51 to 64, and then begin at the toe of the foot and make a foundation of 12 st. (cables). With these knit a rib compound of four rounds, which must appear pulled on the right side, with the ex-



BLACK VELVET BONNET WITH RED FLOWERS.—FRONT.



BONNET WITH DIAMONDS OF ARTS.—For pattern and description see Supplement, No. VI, Fig. 31.



BLACK VELVET BONNET WITH RED FLOWERS.—FRONT.

42nd round shall count 11 st. In the following 12 rounds narrow in the same proportion as the cables were widened, so that the last round counts only 5 st., and a point is formed. Continue in this manner till the border is long enough for the upper edge of the foot. The button-hole tab which is set on the front is worked in the same manner, but in the 12th and 13th rounds of each point the button-hole is worked by knitting of the 5th, 6th, and 7th st. of the 12th round, and continuing on a corresponding number of stitches in the 13th round. On the straight edge of the button-hole tab upper border



BLACK VELVET BONNET WITH RED FLOWERS.—FRONT.



BONNET WITH DIAMONDS OF ARTS.—For pattern and description see Supplement, No. VI, Fig. 31.

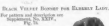


BLACK VELVET BONNET WITH RED FLOWERS.—FRONT.

replicate of the two middle stitches, which must make an entirely plain rib on each side of the middle section, and on the outer edges, widen according to the pattern. After the pointed rib, follow four rounds, which form a plain rib, also widen again a pointed rib. Having reached 64 of Fig. 59, knit each half separately. On the outer edge, which forms the opening of the foot, the requisite number of stitches must be cast on at the end of the rounds when required by the pattern. Having completed both halves, put them on the back, and knit the pointed border connector is backward and forward rounds as follows: Make a foundation of 9 st. and knit with these 24 plain rounds; in the first twelve rounds widen 1 st. after the first st. at the beginning of every second round, so that the



BLACK VELVET BONNET WITH RED FLOWERS.—FRONT.

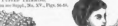


BONNET WITH DIAMONDS OF ARTS.—For pattern and description see Supplement, No. VI, Fig. 31.



BLACK VELVET BONNET WITH RED FLOWERS.—FRONT.

connect one round single crochet, and on the pointed edge connect a round as follows: in 1 single crochet in the first edge stitch, 1 point composed of 5 st. and 1 st. in the first of the 5 st.; with the point pass over a suitable space. Repeat from 2. Line the button-hole tab with heavy chain, which is cut from the edge of the pattern and the pointed line on Fig. 59. On the button-hole in the foot, and work the edge of the button-hole and lining button-hole together. Join the foot with a heavy French sole, after which sew on the button, and ornament with tassels or chains by the illustration. Instead of knitting, a boot may be made of some heavy material according to the given pattern.



BLACK VELVET BONNET WITH RED FLOWERS.—FRONT.



BONNET WITH DIAMONDS OF ARTS.—For pattern and description see Supplement, No. VI, Fig. 31.



BLACK VELVET BONNET WITH RED FLOWERS.—FRONT.

Lady's Knitted Boot. See illustration on page 16.



BLACK VELVET BONNET WITH RED FLOWERS.—FRONT.



BONNET WITH DIAMONDS OF ARTS.—For pattern and description see Supplement, No. VI, Fig. 31.



BLACK VELVET BONNET WITH RED FLOWERS.—FRONT.

connect one round single crochet, and on the pointed edge connect a round as follows: in 1 single crochet in the first edge stitch, 1 point composed of 5 st. and 1 st. in the first of the 5 st.; with the point pass over a suitable space. Repeat from 2. Line the button-hole tab with heavy chain, which is cut from the edge of the pattern and the pointed line on Fig. 59. On the button-hole in the foot, and work the edge of the button-hole and lining button-hole together. Join the foot with a heavy French sole, after which sew on the button, and ornament with tassels or chains by the illustration. Instead of knitting, a boot may be made of some heavy material according to the given pattern.



BLACK VELVET BONNET WITH RED FLOWERS.—FRONT.



BONNET WITH DIAMONDS OF ARTS.—For pattern and description see Supplement, No. VI, Fig. 31.



BLACK VELVET BONNET WITH RED FLOWERS.—FRONT.

Lady's Knitted Boot. See illustration on page 16.



BLACK VELVET BONNET WITH RED FLOWERS.—FRONT.



BONNET WITH DIAMONDS OF ARTS.—For pattern and description see Supplement, No. VI, Fig. 31.



BLACK VELVET BONNET WITH RED FLOWERS.—FRONT.

connect one round single crochet, and on the pointed edge connect a round as follows: in 1 single crochet in the first edge stitch, 1 point composed of 5 st. and 1 st. in the first of the 5 st.; with the point pass over a suitable space. Repeat from 2. Line the button-hole tab with heavy chain, which is cut from the edge of the pattern and the pointed line on Fig. 59. On the button-hole in the foot, and work the edge of the button-hole and lining button-hole together. Join the foot with a heavy French sole, after which sew on the button, and ornament with tassels or chains by the illustration. Instead of knitting, a boot may be made of some heavy material according to the given pattern.



BLACK VELVET BONNET WITH RED FLOWERS.—FRONT.



BONNET WITH DIAMONDS OF ARTS.—For pattern and description see Supplement, No. VI, Fig. 31.



BLACK VELVET BONNET WITH RED FLOWERS.—FRONT.

Lady's Knitted Boot. See illustration on page 16.



BLACK VELVET BONNET WITH RED FLOWERS.—FRONT.



BONNET WITH DIAMONDS OF ARTS.—For pattern and description see Supplement, No. VI, Fig. 31.



BLACK VELVET BONNET WITH RED FLOWERS.—FRONT.

connect one round single crochet, and on the pointed edge connect a round as follows: in 1 single crochet in the first edge stitch, 1 point composed of 5 st. and 1 st. in the first of the 5 st.; with the point pass over a suitable space. Repeat from 2. Line the button-hole tab with heavy chain, which is cut from the edge of the pattern and the pointed line on Fig. 59. On the button-hole in the foot, and work the edge of the button-hole and lining button-hole together. Join the foot with a heavy French sole, after which sew on the button, and ornament with tassels or chains by the illustration. Instead of knitting, a boot may be made of some heavy material according to the given pattern.



BLACK VELVET BONNET WITH RED FLOWERS.—FRONT.



BONNET WITH DIAMONDS OF ARTS.—For pattern and description see Supplement, No. VI, Fig. 31.

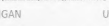


BLACK VELVET BONNET WITH RED FLOWERS.—FRONT.

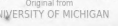
Lady's Knitted Boot. See illustration on page 16.



BLACK VELVET BONNET WITH RED FLOWERS.—FRONT.



BONNET WITH DIAMONDS OF ARTS.—For pattern and description see Supplement, No. VI, Fig. 31.



BLACK VELVET BONNET WITH RED FLOWERS.—FRONT.

connect one round single crochet, and on the pointed edge connect a round as follows: in 1 single crochet in the first edge stitch, 1 point composed of 5 st. and 1 st. in the first of the 5 st.; with the point pass over a suitable space. Repeat from 2. Line the button-hole tab with heavy chain, which is cut from the edge of the pattern and the pointed line on Fig. 59. On the button-hole in the foot, and work the edge of the button-hole and lining button-hole together. Join the foot with a heavy French sole, after which sew on the button, and ornament with tassels or chains by the illustration. Instead of knitting, a boot may be made of some heavy material according to the given pattern.



MADE IN THE UNITED STATES BY  
JANUARY 1879

MADE IN THE UNITED STATES BY  
JANUARY 1879



MADE IN THE UNITED STATES BY  
JANUARY 1879

MADE IN THE UNITED STATES BY  
JANUARY 1879

Lady's Crochet and Knitted Slipper.

MADE IN THE UNITED STATES BY  
JANUARY 1879



MADE IN THE UNITED STATES BY  
JANUARY 1879

MADE IN THE UNITED STATES BY  
JANUARY 1879

MADE IN THE UNITED STATES BY  
JANUARY 1879

MADE IN THE UNITED STATES BY  
JANUARY 1879



MADE IN THE UNITED STATES BY  
JANUARY 1879

MADE IN THE UNITED STATES BY  
JANUARY 1879



MADE IN THE UNITED STATES BY  
JANUARY 1879

MADE IN THE UNITED STATES BY  
JANUARY 1879



UNIVERSITY OF MICHIGAN

UNIVERSITY OF MICHIGAN

UNIVERSITY OF MICHIGAN

## Hart, Wanda, Pages 1-3

[illegible]

**MAKING AND LOAN FUND**

—The same rule applies that we must not be too sure we can sell our securities. The 1937 Supplement to the *Investment Company Act* states: "The Commission may, in its discretion, require the company to maintain a reserve fund for the purpose of covering extraordinary losses."

## Muslin and Lace Ficks

© 1999 Blackwell Science Ltd, *Journal of Internal Medicine* 245: 105–112

the average of the two values is used to estimate the average of the two frequencies. The average of the two values is used to estimate the average of the two frequencies.



Figure 1: Hatched larvae (Hatched larvae: 1st instar)	Figure 2: Hatched larvae (Hatched larvae: 2nd instar)	Figure 3: Hatched larvae (Hatched larvae: 3rd instar)
Figure 4: Hatched larvae (Hatched larvae: 4th instar)	Figure 5: Hatched larvae (Hatched larvae: 5th instar)	Figure 6: Hatched larvae (Hatched larvae: 6th instar)

**Lace Fiecks trimmed with Blue Satin Ribbon.**

Lace Figma trimmed with Blue Satin Ribbon

[illegible]

Kitchen Appliances with Hedco.

Turn where they grow in clusters in the edges with a bit  
strip of long (about 1/2 inch) of wood in. First cut  
for the same size. (about 1/2 inch) of wood in.



Fig. 1. *in situ* and *ex situ* polymerization of styrene.



Fig. 1. (a)  $\text{Ca}^{2+}$ ; (b)  $\text{Mg}^{2+}$ ; (c)  $\text{K}^+$ ; (d)  $\text{Na}^+$ . — Data; ———— best fit.



Fig. 2. *Cratichneumon* - Hymenoptera: Braconidae.

[illegible][illegible]

1. *Pharmaceutical Industry*. The pharmaceutical industry is a major source of funding for research in the field of aging. The industry's primary interest is in the development of new drugs to treat age-related diseases. The industry's research is often funded by the National Institutes of Health (NIH) and the Food and Drug Administration (FDA). The industry's research is often funded by the National Institutes of Health (NIH) and the Food and Drug Administration (FDA).

[illegible][illegible]

the system. Some scientists have argued that within the Northeast, a common, or 'core', set of the dominant species in Chesapeake Bay and the nearby James River estuary is important to the life support services provided by these two hydroecosystems (e.g. Lewis 1990).

 $\sim 10^6$  J/kg. All experiments were performed at room temperature.

**S**OUTH BY SEAS has made a considerable contribution to the world's knowledge of the South Seas, and the *South by Seas* series of books, published by the South by Seas Press, is a valuable addition to the literature of the South Seas. The series is edited by the author, and the books are written by a number of leading South Sea experts. The books are written in a clear and concise style, and are well illustrated with maps and photographs. The series is a valuable reference work for anyone interested in the South Seas.





• 50 • Vol. 11

50.  $\mathbb{R}^n \rightarrow \mathbb{R}^n$  Matrix (based on  $(x, y, k) \rightarrow (x + y, y + kx)$  in Home) is not one that adheres to

## APPENDIX

[illegible][illegible]

There is a very real difference in the way we work in the United States and in the United Kingdom."

A. N. S. 1993. *Journal of Applied Ecology*, 30, 1045-1054.

There are several reasons why the results of this study may be generalizable to other populations. First, the sample was representative of the general population of the United States. Second, the study was conducted in a large, multi-center setting, which increases the external validity of the findings. Third, the study used a rigorous, standardized protocol for data collection and analysis, which minimizes the risk of bias.

If this isn't all right please  
write me at African Studies  
Library

14.  $\lim_{x \rightarrow 0} \frac{1}{x} = \infty$  (left-hand limit) and  $\lim_{x \rightarrow 0} \frac{1}{x} = -\infty$  (right-hand limit).

[illegible]

1. The first group of authors (e.g., [1, 2]) has shown that the use of a single, common, non-physical, reference frame for all the particles in the system is not only unphysical, but also leads to a violation of the principle of relativity. This is because the laws of physics are not the same in all reference frames. The laws of physics are only the same in reference frames that are moving with a constant velocity relative to each other. This is the principle of relativity. The use of a single, common, non-physical, reference frame for all the particles in the system is not only unphysical, but also leads to a violation of the principle of relativity. This is because the laws of physics are not the same in all reference frames. The laws of physics are only the same in reference frames that are moving with a constant velocity relative to each other. This is the principle of relativity.



RECEIVED BY THE EDITOR MAY 6, 1987

This is the Father of the group (James) who Fulfilled all day, and Fulfilled all night, and is known to Dispute with him. Three Years (1990) has  
on it, and after a brief period of spontaneous responses, he revealed himself into a more routine, and at length all trace of the (1990) father's (1990)  
his (1990) father

<sup>22</sup> Rural communities were much more afraid the land.

Can it be shown, then, that the number of these is not more than 2?

Keywords: nitrogen fixation; *Bradyrhizobium*; *Lotus*; *Medicago*; *Trifolium*

A Ring of Integers in the Modulo- $p$  Ring



**A KENTUCKIAN BUY**  
 Louisville, 4-10-38 - Here, today, is a big, big customer, with a big, big order.  
 "Dixie's No. 1, commercial, half-gallon, 12 to 150,000, here's one for you."  
 "Thank you. We have these others." Dixie's No. 1, 12 to 150,000, here's one for you.  
 "Thank you. We have these others." Dixie's No. 1, 12 to 150,000, here's one for you.

What would you do, then?

A man who calls his office  
one of the "smoking rooms" is  
one of the persons, but the latter  
will be a man.

The manuscript has been  
carefully checked for  
accuracy and clarity.

Figure 1. Schematic diagram of the experimental setup. The subject is seated in a chair, viewing the screen. The screen displays the target (a red dot) and the starting position (a green dot). The subject is instructed to move the hand from the starting position to the target position.

...and saying, "Isn't just with

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26



4482 FOLEY ET AL.

Winters: "My dear child who did you the day dreadful system you are doing?"  
Lillian: "Oh, yes, my dear child," by Susan Brooks with the Green Girls and it was the 1st. Pantomime given last!



PHOTO BY L. S. 50, 51 + 52, 53

<p> <b>John</b> is Jack Ferguson, who he said, I was in a          restaurant 4 days, the weather is lovely.       </p>	<p> <b>Mr. Ferguson</b>          said.       </p>
---	---

# HARPER'S BAZAR.

A Repository of Fashion, Pleasure, and Instruction.

Vol. III.—No. 3.]

NEW YORK, SATURDAY, JANUARY 16, 1870.

[Continued from p. 1.]

## Wedding and Evening Toilettes.

**Fig. 1.** Wedding Dress in New Dress with High Waist. The skirt is trimmed with two inches of ribbon, and is finished with a band of ribbon.

**Fig. 2.** Evening Dress with Low Neck and Full Skirt. The skirt is trimmed with two inches of ribbon, and is finished with a band of ribbon.

**Fig. 3.** Evening Dress with High Neck and Full Skirt. The skirt is trimmed with two inches of ribbon, and is finished with a band of ribbon.

**Fig. 4.** Evening Dress with Low Neck and Full Skirt. The skirt is trimmed with two inches of ribbon, and is finished with a band of ribbon.



DESIGNED BY J. H. B. AND ILLUSTRATED BY J. H. B.

Fig. 1.—WEDDING DRESS WITH HIGH WAIST. Fig. 2.—EVENING DRESS WITH LOW NECK. Fig. 3.—EVENING DRESS WITH HIGH NECK. Fig. 4.—EVENING DRESS WITH LOW NECK.







Fig. 1.—EMBROIDERED MESH-CASE.—CLOSER.

Place this tape on the inner edge of the postboard, and bend the ends of the leaves a little upward. Cut a Russian steel grape leaf also out of green cloth, and work the veins with wire in the under color. Instead of making this and the smaller leaves of cloth, artificial flower leaves may be used. For the strawberries cover a piece of washing first with muslin and then with double cherry crepe; for doing this cut round pieces of material of the requisite size, and gather them up on the edges. Fasten a piece of wire in each and a quarter long in the middle of each strawberry, run the other end through the berry, and cover what extends beyond with green silk for the stem. Sew the berries, in the manner shown by the illustration, with short stitches of cherry blue silk, pink on each corner a variety of fine green cloth leaves cut together, and paste on a few bits of black, as shown by the illustration. The berries are joined, as shown by the illustration, with threads of green thread, and are then fastened on the grape leaf. Paste this, or sew it, on the back; in the latter case use a fine long drawing needle to work through the postboard. Cover the bottom of the weight with green muslin paper.

#### Evening and Dinner Toilettes.

Fig. 1.—DRESS WITH DOUBLE FRONT AND HIGH WAIST OF VELVET AND PURPLE. The under-skirt is trimmed with

green cloth, and is well to be fast to faces only the ends of them to the top. For the trimming on the outer edge cut single leaves of green cloth as shown by the illustration, and work away with green silk, setting a fine wire on the under side of the middle vein, and fasten them on a piece of linen tape half an inch wide, so that they shall lap over each other in the manner shown by the illustration.

These wide folds of violet velvet. The tulle is longed at the side with a violet velvet ribbon, and is trimmed with violet velvet and violet silk fringe. Short pieces of muslin bound with velvet. Waist trimmed with velvet folds. Fig. 2.—DRESS OF PINK MESH-CASE. The two upper skirts are open at the sides, and back in rows, and trimmed with black velvet ribbons. Low waist and short puffed sleeves, trimmed with black velvet ribbon. Black velvet belt and bow.

Fig. 3.—Under-skirt of white gauze. Tulle and bow waist of pink plush de sole, trimmed with broad white lace and white piping.

Back and bow of pink velvet ribbon. Rose in hair. Fastenable gold chain and medallion on neck.

Fig. 4.—DRESS WITH DOUBLE FRONT AND HIGH WAIST OF VELVET AND PURPLE. The under-skirt is trimmed with a wide, and the upper skirt with a narrow plumed feather. High waist with ruffles, simulating a square collar.



PAIR OF WEARS.

#### MORNINGS AT A STUDIO.

If you really want to bring away a morning, and get to make the longer not improvable, you can not do better than go to the studio of an artist. He is not a business man, or a man who makes literature a business, for in that case he would probably look on your lateness with ill-disposed impatience. But the artist is to be considered as even favorable to such impatience; he is, in fact, a being whose humanity is impatience; he does not consider himself to be superior to criticism and suggestion; moreover, a studio is usually a place to be visited as a means of publicity and possible custom to its owner. The artist will indeed work bravely hard at times, and at



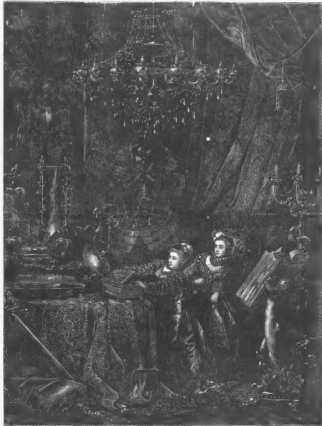
EVENING AND DINNER TOILETTES.





"HERE," SAID HE, "ARE THE KEYS."

THE FORTUNES.  
ILLUSTRATED BY HARTLEY DODD.



"THAT COULD NOT KNOWER ADMIRE THE TASTEFULLY CARVED STANDS AND TABLES."

longer. At last all went on as well that the younger daughter began to think that the cause of the sorrow had not to do with a heart, and how to enjoy herself while he was away; to invite some of her friends, and by all means to live as happily as possible.

